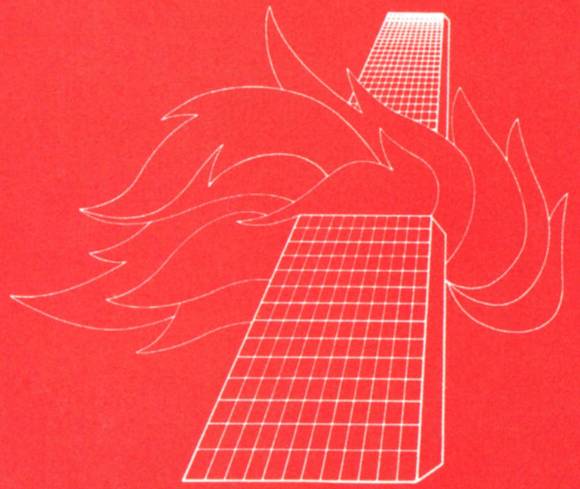
20th CENTURY FOX
WARNER BROS.
RESCUE
IRWIN ALLEN'S
production of
THE TOWERING INFERNO



MEET THE CREATORS...
AND THE STARS
IN A DRAMATIC TREASURY
OF PHOTOGRAPHIC HIGHLIGHTS...
AND AN EXCITINGLY
INFORMATIVE
BEHIND-THE-SCENES LOOK AT

THE TOWERING INFERNO

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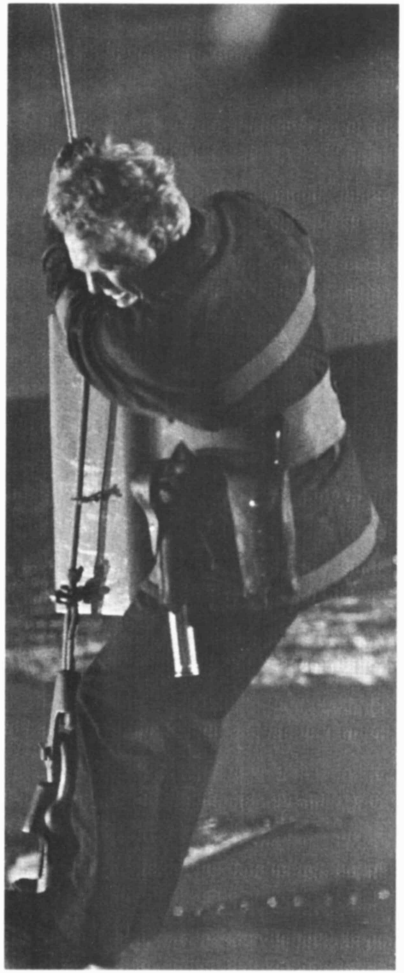
Printed in U.S.A.

STEVE McQUEEN

as Fire Chief
MICHAEL O'HALLORHAN

STEVE McQUEEN *(Chief Michael O'Hallorhan)* – A star who specializes in rugged he-man roles, McQueen most recently played the title role in the current boxoffice hit, "Papillon," the stirring drama of a man's determination to escape from Devil's Island. Other great action films that helped earn him superstar status were "The Magnificent Seven," "The Great Escape," "Sand Pebbles" (which earned him an Oscar nomination) and "Bullitt." A qualified driver on the international racing scene, he often competes in cars or on motorcycles. He is married to Ali McGraw.

"You guys got to keep seeing how high you can build these things don't you?... You know damn well that above the seventh floor there's no way we can fight these fires."



Chief O'Hallorhan rides a cable beneath a helicopter to reach terrified women stranded in a disabled scenic elevator.

Fire department battalion chief O'Hallorhan clings desperately to fireman Mark atop a skyscraper scenic elevator disabled by fire and explosions.

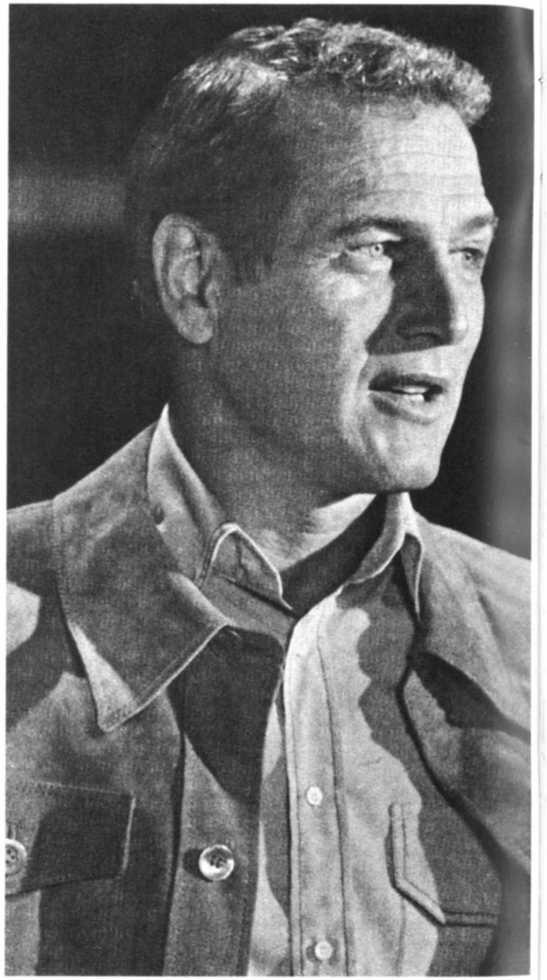
Wearing a fireman's proximity suit, battalion chief O'Hallorhan is lowered to the burning skyscraper roof via cable from a hovering helicopter.

PAUL NEWMAN

as the Architect

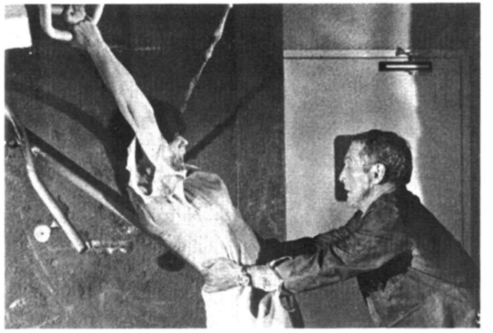
DOUG ROBERTS

PAUL NEWMAN *(Doug Roberts)* — As the architect who designed the world's tallest skyscraper, Newman returns to the studio where he had starred in one of his finest successes, "Butch Cassidy and the Sundance Kid." The role is also his first since the sensational success of "The Sting," a film that dominated the 1973 Academy Awards. Today Newman divides his time among chores as producer, director and star. He won Best Director honors by the New York Film Critics for "Rachel, Rachel," which starred his wife, Joanne Woodward, whom he also directed in the critically applauded "The Effect of Gamma Rays on Man-in-the-Moon Marigolds." Other recent starring roles include "The Life and Times of Judge Roy Bean" and "The Mackintosh Man."



"You here to take on me . . . or the fire?"

Doug Roberts rescues Lisolette Mueller from a stairwell shattered by fire and explosions.



Architect Doug Roberts rescues Philip Allbright, a tenant in the world's tallest skyscraper.

Doug Roberts and his fiancee, Susan, embrace — maybe for the last time — as fire races toward the 135th floor of world's tallest skyscraper.

A manmade flood caused by exploding water storage tanks assaults Doug Roberts, lashed to a railing to survive both the flood and fire.

WILLIAM HOLDEN

as the Builder
JAMES DUNCAN

WILLIAM HOLDEN *(James Duncan)* – His announced intention of pulling up stakes from Hollywood and moving on to other fields keep getting delayed by film assignments too good to reject, so once again Holden remains in the movie town to star as the man who develops and builds the world's tallest skyscraper. Previously he delayed his departure to head the cast of the TV special, "The Blue Knight," and on the screen in "Breezy." A reigning Hollywood star ever since he starred as an unknown in "Golden Boy," Bill has made 57 films, including such memorable hits as "Sunset Boulevard," "Stalag 17" (which won him an Oscar), "Love is a Many Splendored Thing," "Picnic," "Bridge on the River Kwai," "The World of Suzie Wong" and "The Longest Day."

"Whatever decisions I made were simply good business practice . . ."

FAYE DUNAWAY

as the Girlfriend
SUSAN FRANKLIN

FAYE DUNAWAY *(Susan Franklin)* – In her role as the women's magazine editor and fiancee of Paul Newman, Miss Dunaway continues one of the busiest acting careers in Hollywood. A recruit from the Broadway stage, Faye made her screen bow in Sam Spiegel's "The Happening" and has been busy ever since. Her recent films have included "Oklahoma Crude," with George C. Scott; "Chinatown," with Jack Nicholson; "The Three Musketeers" and the sequel, "The Four Musketeers," her first comedy roles; and the TV adaptation of Arthur Miller's "After the Fall" for Public Broadcasting Service. Her most memorable screen role, of course, was in "Bonnie and Clyde," a performance that won her an Academy Award nomination.

"That's what scares the hell out of me about marriage. All the married men are out hunting . . ."

FRED ASTAIRE

as HARLEE • The Con Man

SUSAN BLAKELY

as PATTY • The Wife

Harlee embracing Lisolette

RICHARD CHAMBERLAIN

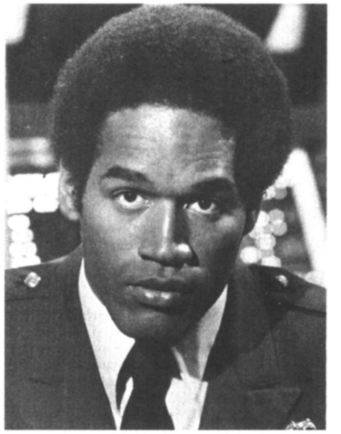
as SIMMONS • The Son-in-Law

JENNIFER JONES

as LISOLETTE • The Widow

O.J. SIMPSON

as JERNIGAN • The Security Man



ROBERT VAUGHN

as PARKER • The Senator

ROBERT WAGNER

as BIGELOW • The Publicity Man

QUESTIONS & ANSWERS
WITH IRWIN ALLEN

Q: Mr. Allen, all of your films seem to dwell on the subject of crisis. Why do you concentrate on such themes and why are you so optimistic about their boxoffice success?

ALLEN: I believe there is a bit of the Walter Mitty in everyone, including myself. People get a delight out of escaping into movies. They watch the actors face enormous obstacles and conquer them. When they come out of the theatre, they tell themselves: "I could have done that, too." They are satisfied by their experience and they know that at least for a few hours they have managed to get away from their own problems.

Q: But all people can't relate to the exploits of such screen heroes as Steve McQueen and Paul Newman and still believe they could have done it, too.

ALLEN: They certainly can, because I make that reaction possible in my movies. I don't do films about nuclear scientists or heart-transplant surgeons or astronauts. My heroes are ordinary people who go up against extraordinary circumstances and conquer them. If my characters can win the struggle, anybody can.

Q: Your films are widely known for their spectacular action sequences such as the capsized ocean liner in "The Poseidon Adventure" and the blazing 138-story building in "The Towering Inferno." You directed all of those big action scenes personally. Why do you take on this added chore?

ALLEN: I have spent years devising and executing big action scenes for the screen and in so doing I have surrounded myself with the greatest action team in Hollywood. My action crew includes production designers, illustrators, special effects wizards, stunt coordinators, action-unit cinematographers and many other "movie magic" specialists. We've worked together a long time and we've developed techniques that deliver the greatest spectacular results with a minimum of personal risk and danger. The important thing is to plan carefully and execute precisely to those plans. In "The Towering Inferno" we photographed more than 200 individual stunts involving more than 60 stunt men. Those scenes were completed without any serious injury whatsoever. That's a tribute to careful planning and execution.

Q: In "The Towering Inferno" you had two superstars, Steve McQueen and Paul Newman, who prefer to do their own stunts whenever possible. Did this pose a problem for you?

ALLEN: In a way, yes. Both Steve and Paul insisted on being personally involved in scenes that placed them in the middle of the fire and the man-made flood we created in a desperate effort to put out the flames. As the action director I was pleased by their willing cooperation. But as the producer was aware of the great risk and the fact that a single misstep could cause injury and shut down production if either Steve or Paul became unavailable. I was very much a man of mixed emotions until those scenes were completed.

Q: What was the most dangerous scene filmed for "The Towering Inferno"?

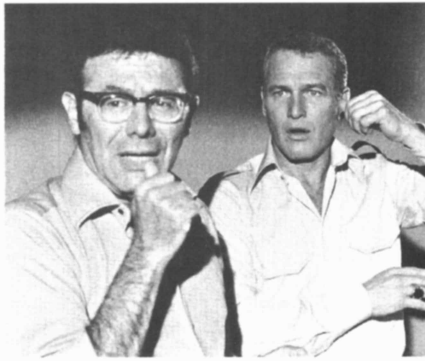
ALLEN: Without doubt it was the flood we unleashed during the climactic sequences. Fire and water are the most unpredictable elements to work with in danger scenes. Once you let them go, they can't be recalled. And they're harder to control, too. We fired almost a million gallons of water at our performers, some of it shot from water cannons, some dropped from extreme heights, some hurled through high-pressure fire hoses. We built our set 25 feet off the ground so water would have some place to go after it hit. Otherwise, we all would have faced the possibility of drowning. Our stars did their own stunts because the cameras were directly aimed at each one. McQueen, Newman, William Holden, Fred Astaire, Jack Collins, Felton Perry — all of them took direct hits from the flood and fortunately emerged unscathed. We used twelve cameras — seven Panavision cameras as well as five videotape cameras for instant viewing to make sure we got exactly what we needed — and turned loose the flood. There was no chance for a second shot because the set was destroyed by the deluge. In all my years of making movies, that was the most terrifying moment I have ever faced.

Q: And yet, in spite of all this, there were no injuries?

ALLEN: Well, yes, there was one. A stunt man was walking across the set after we'd finished, headed for the commissary and lunch, when a small piece of plaster came loose from the ceiling and hit him above the eye. A quarter-inch strip of adhesive plaster dressed his wound. But it didn't happen during the shooting.

Steve McQueen shares a happy off-scene moment with Irwin Allen.

Bill Holden confers with Director John Guillermin.



Irwin Allen directs Paul Newman in one of the film's spectacular action sequences.

Cutting the ribbon that opens world's tallest building is San Francisco Mayor Ramsay, assisted by, L to R: Patty Simmons, Ramsay's wife and Sen. Gary Parker.

Lisolette Mueller and Harlee Claiborne share a champagne toast at the skyscraper dedication party.

Sen. Gary Parker is welcomed to the skyscraper dedication party by builder James Duncan.

Fire fighting units race to battle a fire that has engulfed the world's tallest skyscraper in San Francisco.

THE PRODUCTION

Hollywood's cynical eye has been transformed into a pop-eyed stare of wonderment at the grandiose dimensions of Irwin Allen's $14-million production of "The Towering Inferno," an awesome suspense drama that places a galaxy of screen superstars inside the tallest skyscraper in the world and assaults them with a holocaust that beggars description in its terrifying fury and spectacular dangers.

Far and away the biggest motion picture of the 1974-75 season, "The Towering Inferno" also marks a Hollywood innovation that establishes a new concept in film production. For the first time two major studios, 20th Century-Fox and Warner Bros., have become full partners to bring a story to the screen as a joint venture.

Even the immortal "Grand Hotel" of 42 years ago, with its Barrymores and Crawford and Garbo and Beery, would find itself pressed to compete with the all-star lineup in "The Towering Inferno," highlighted by the presence of such as Steve McQueen, Paul Newman, William Holden, Faye Dunaway, Fred Astaire, Susan Blakely, Richard Chamberlain, Jennifer Jones, O. J. Simpson, Robert Vaughn and Robert Wagner.

But size and importance were an inherent quality in "The Towering Inferno," which John Guillermin directed with Irwin Allen directing the action sequences. Its 57 sets established a record for a single film on the 20th Century-Fox lot. So did its four complete camera crews, shooting simultaneously to bring the exciting drama to fruition. Eight of the studio's largest sound stages were filled with sets for the film, and its crew was increased to more than twice the normal number to meet the demands of the rigorous shooting schedule.

Even the suspenseful story was devised from two novels as screenwriter Stirling Silliphant adapted the script from Richard Martin Stern's "The Tower" and "The Glass Inferno" by Frank Robinson and Tom Scortia.

"Actually, it was the amazing similarity of the two novels that brought about the marriage of two major studios to co-sponsor the film," producer Irwin Allen revealed. "Both were concerned with high-rise fires in unusually identical circumstances. We all felt it would have been foolhardy to compete in a race to beat each other to the boxoffice with the same movie, so we formed an amalgamation to create a single blockbuster script from the two books and to share the costs and the rewards. It was a sensible solution and I'm quite sure it is the first of many future films to be created in tandem by major companies."

Many of those who helped turn Irwin Allen's production of "The Poseidon Adventure" into one of the most successful motion pictures of all time, with its global gross now approaching the $160-million mark, are on his team of experts again for "The Towering Inferno." Sidney Marshall again served as associate producer and Al Gail was executive assistant to the producer. Hal Herman and Norman Cook served as production managers. Stirling Silliphant wrote the screenplay, William Creber was production designer with Ward Preston as art director and Raphael Bretton as set decorator. Herman Lewis handled sound, Paul Zastupnevich designed the costumes. Paul Stader supervised the stunt scenes, A. D. Flowers supervised the mechanical effects and L. B. Abbott handled special photographic effects. More than fifty additional crew members were also part of the team that turned "The Poseidon Adventure" into one of the top boxoffice hits in Hollywood's history.

Creating the world's tallest skyscraper that stretches 138 stories above ground to dominate the skyline of San Francisco was a monumental task, to say the least. Because the Glass Tower is a building of the future, its architectural innovations are as startling as its dimensions; the structure is a golden monolith of glass and metal that has no counterpart in the world today. The interiors, dominated by eye-catching geometrical patterns and designs, feature many of the architectural ideas and plans of tomorrow. Interior furnishings are both contemporary and futuristic.

Many components were joined together to form the Glass Tower on the screen. At Fox's former Malibu Ranch, five floors of the skyscraper were duplicated in full size for closer camera work. High-rise buildings in the heart of San Francisco doubled as the Glass Tower's exterior mall and inner lobby during a three-week location stay in the city by the bay. The basement of a Century City office building, with its consoles and panels of electronic controls and check systems, also served as an important setting.

A record-breaking four complete camera crews worked simultaneously to create "The Towering Inferno." John Guillermin directed the cast unit, Irwin Allen directed the action sequences, Jim Freeman headed an aerial crew filming air-to-air and air-to-ground sequences, and Bill Abbott supervised the special photographic effects crew developing the "movie magic" necessary for the story.

The most impressive set in "The Towering Inferno" was the skyscraper's roof garden area, the Promenade Deck, which was entirely destroyed before filming was completed. The set, one and a half times larger than the replica of the capsized ocean liner built for "The Poseidon Adventure," covered more than 11,000 square feet of sound stage area, its many levels raised from six to twelve feet above the stage floor and towering an additional 25 feet upwards. A 340-foot cyclorama showing the world-famous San Francisco skyline encircled the huge set that also featured trees, shrubbery, fountains and a delightful promenade area around the dining, drinking and dancing areas.

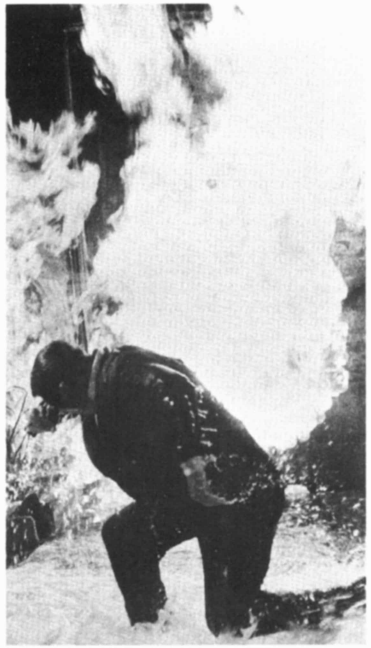
In the single most awesome moment of the suspense drama, the Promenade Deck set and its occupants were assaulted by almost a million gallons of water dropped from a height of 40 feet to simulate the blasting of water storage tanks in an effort to quell the holocaust.

More than 200 individual acts of cinematic danger were performed by the greatest collection of Hollywood stunt experts in film annals under the supervision of stunt coordinator Paul Stader.

"In most films, if something goes wrong a stuntman would get hurt," Stader explains. "In 'The Towering Inferno,' if something had gone wrong a stuntman could have been killed."

It is a tribute to the overpowering drama of the high-rise holocaust that by the time filming was completed at the studio, only eight of the 57 sets were still intact.

A Hollywood stunt man gets assaulted by both flood and flame.



THE STORY

Completely dominating the San Francisco skyline as its golden mass reaches 138 stories into the air, the Glass Tower, the world's tallest skyscraper, proudly awaits its glamorous dedicatory ceremonies. Leaders of politics, society and industry are on hand to witness the unveiling of the monolith that features 80 floors of offices below an additional 50 stories of residential units topped by a glittering penthouse restaurant-night club and a rooftop heliport.

But on the eve of the skyscraper's debut Doug Roberts *(PAUL NEWMAN)*, the architect who designed the wondrous high-rise, appears less enthusiastic than the builder-developer, James Duncan *(WILLIAM HOLDEN)*, over the accomplishment. Roberts, weary of the thrust of urban development, wants to break away to build communities more compatible to the contours of nature in areas far removed from the concrete canyons of metropolitania.

He is not the only one looking askance at skyscraper fever. Michael O'Hallorhan *(STEVE McQUEEN)*, a San Francisco Fire Department battalion chief, knows the terrifying dangers that lurk in buildings too towering to be reached by the resources of today's fire-fighters.

As the dedication begins under the expert guidance of Duncan Enterprises public relations chief Dan Bigelow *(ROBERT WAGNER)*, a defective wire in a basement systems-control panel causes an electrical flare-up. Behind the wall panel sparks surge upward along a main terminal. In an 81st floor storage room fuses crackle and a tongue of flame licks at an electric cable. Fragments of burning insulation ignite cotton moving pads and the flames reach toward shelves of paint, detergent and cleaning solvents.

The fire has begun!

By the time that O'Hallorhan and his firemen respond to the call, the holocaust in the world's tallest building rages out of control. Floor by floor, corridor by corridor, the rampant blaze begins to desecrate the architectural triumph and to threaten a top floor thronged with guests of varying degrees of social and financial importance. Among them: Susan Franklin *(FAYE DUNAWAY)*, an editor of a women's magazine and fiancee of architect Doug Roberts; Harlee Claiborne *(FRED ASTAIRE)*, a Glass Tower resident and a most charming con artist; Lisolette Mueller *(JENNIFER JONES)*, a widow art dealer who also resides in the building; Roger Simmons *(RICHARD CHAMBERLAIN)*, Duncan's profligate son-in-law; his wife, Patty *(SUSAN BLAKELY)*; Gary Parker *(ROBERT VAUGHN)*, a U.S. Senator; S.F. Mayor Robert Ramsay *(JACK COLLINS)* and his wife, Paula *(SHEILA MATHEWS)*; Jernigan *(O. J. SIMPSON)*, the Tower's security chief; and many others.

All through the terrifying night the battle is fought as elevators are turned into crematoria, rooms explode into a living hell and, one by one, avenues of escape disappear. Helicopters fruitlessly strive to reach the trapped guests. Breeches buoys from adjacent buildings vainly try to establish lifelines. Within the terror created by calamity brave men grow weak and weak persons discover strength, courageous men exceed themselves and intestinal fortitude springs from unlikely reservoirs.

Before the last flame is snuffed and the skyscraper emerges into dawn, a battered obelisk hiding a temple of death and degradation, all who participated in its ill-fated premiere – the famous and the infamous – have been affected by the calamity, some blessed by the miracle of survival, many others unfortunately not so lucky.

Dan Bigelow and his secretary, Lorrie, find themselves trapped by fire.

Doug Roberts and Sen. Parker, left, rig a breeches buoy to evacuate survivors of a holocaust in the world's tallest skyscraper.

Jernigan, Doug Roberts and a security guard rescue a man burned by flames as fire erupts in the world's tallest skyscraper.

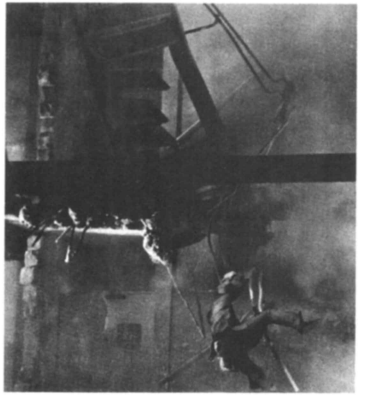
Doug Roberts and Michael O'Hallorhan get ready to blow up water storage tanks to quell a raging skyscraper holocaust.

San Francisco firemen are waging a wild battle against flames that have ravaged the world's tallest skyscraper.

A movie stunt man hurtles through a skyscraper window, victim of a flood that was purposely unleashed to conquer a raging fire.

Fire chief Michael O'Hallorhan plants explosives round the rooftop water storage tanks in a last desperate plan to halt a raging skyscraper holocaust.

Having survived a wild manmade flood, fire department battalion chief Michael O'Hallorhan checks to see if the water has conquered the fire that threatens the world's tallest skyscraper.



Doug Roberts falls down a stairwell shattered by an explosion.

An explosion interrupts a battle between Roger Simmons and other male guests to commandeer a breeches buoy and escape.

San Francisco fire department battalion commander Michael O'Hallorhan dons a protective proximity suit to move closer to flames engulfing the world's tallest skyscraper.

IRWIN ALLEN

IRWIN ALLEN, whose masterful production of "The Poseidon Adventure" has become one of the most successful films in screen history – a $160-million gross at global boxoffices – threatens to surpass that mark with his newest adventure in crisis and calamity, th awesome drama of a high-rise holocaust, "The Towering Inferno."

A widely-heralded showman whose involvement in movies, television and such mass-entertainment projects as Southern California pleasure parks currently total an incredible investment of a half-billion dollars, Irwin Allen is unique in film circles because in addition to producing his motion pictures, he also directs all of the action sequences. In his production future are a half-dozen big movie themes, all involving people facing the threats of catastrophe and calamity, that represent an aggregate of $35-million in screen excitement.

Crisis by fire and crisis at sea both have indisputably high-grade thriller quotients, as great even as, say war, bank robbery or gangsterism. Flaming buildings and sinking ships hold most of the allowable screen dramatic elements, and no one knows this better than **Irwin Allen**, a far-sighted, hard-working, inspired film producer.

A couple of years ago Allen scored an entertainment triumph by capsizing a seagoing luxury liner and zeroing in on survivors in "The Poseidon Adventure." Now he has turned his talents to flames and frightened people trapped and doomed in the world's tallest building.

This is Allen's first picture since "The Poseidon Adventure," and he is making it for Warner Bros. and 20th Century-Fox, both of which companies had acquired books dealing with the same subject (a skyscraper on fire), a coincidence which prompted them to join forces and give the producer a free producing hand in "The Towering Inferno."

Allen's fabulous fictional fire cost about $14,000,000, not an all-time high for movie costs certainly, but in these times, a daring price tag.

Eight stages were put to use for "The Towering Inferno" on the Fox lot; one of them was taken over entirely for the promenade floor of the 135-story skyscraper, the floor where most of the stars fought for their lives as the building crumbled about them. The picture also filmed on locations in San Francisco and on the former Fox ranch in the Malibu Mountains.

Despite the size, success and special effects triumphs of "The Poseidon Adventure," Allen says that "The Towering Inferno" is the greatest people-in-disaster project yet undertaken as rooms explode, elevators stall, helicopters crash, and bodies plunge from smoking windows.

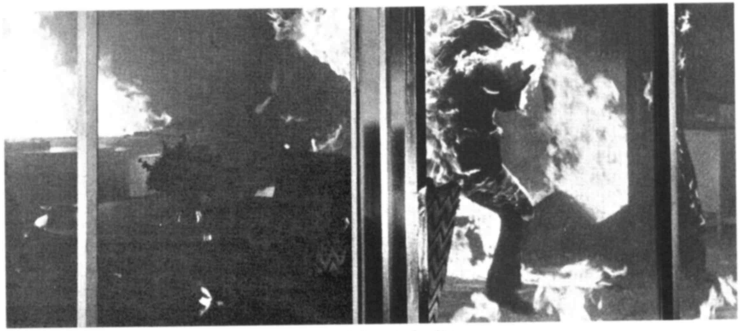
The appeal, he believes, is simple: survival. The brave and the weak all in it together, fighting for their lives.

FRED ASTAIRE

FRED ASTAIRE *(Harlee Claiborne)* – Appearing in his first movie role since 1968, Fred Astaire is seen as a charming con artist who becomes one of the heroes of the battle against the skyscraper holocaust. It is an amusing irony that Astaire, after his many years as the greatest male musical star the screen has ever seen, is now compiling a record of performances as a con man. Prior to "The Towering Inferno" Fred played varying shades of the old confidence game as a frequent guest star on TV's "It Takes A Thief," with Robert Wagner, and in such films as "Finian's Rainbow" and "The Midas Run." Now in his 70's, Astaire is eloquent proof that dancing can keep a person forever young.

RICHARD CHAMBERLAIN

RICHARD CHAMBERLAIN *(Roger Simmons)* – Having divided his time between films and the classical stage, Richard Chamberlain interrupts his footlight portrayals of "Hamlet" (the first American to play it in England since John Barrymore did 40 years ago), "Richard II" and "Cyrano de Bergerac" to portray William Holden's profligate son-in-law in "The Towering Inferno." Like Faye Dunaway, who is also in the cast, Chamberlain last appeared on the screen in a comedy role for "The Three Musketeers" and its sequel, "The Four Musketeers." His first big success had been as the TV star of "Dr. Kildare." He appeared as Lord Byron opposite Sarah Miles not long ago in "Lady Caroline Lamb," later shared honors with Faye Dunaway when he portrayed Edward VIII to her Wallis Simpson in the TV special, "The Woman I Love."



Dan Bigelow makes an unsuccessful attempt to race through flames to freedom.

SUSAN BLAKELY

SUSAN BLAKELY *(Patty Simmons)* – Another famous New York covergirl who has struck it right in films, Miss Blakely originally came to Hollywood to play the feminine lead in the M. J. Frankovich film, "Report to the Commissioner," and stayed to cement her cinema stature with a co-starring role in "The Towering Inferno." The blue-eyed blonde is the daughter of a U.S. Army career soldier. She was born in Germany, grew up in Hawaii and Korea, and studied at the University of Texas.

JENNIFER JONES

JENNIFER JONES *(Lisolette Mueller)* – Irwin Allen lured Jennifer Jones out of a five-year retirement to play the widow art dealer who falls in love with Fred Astaire. Jennifer, who halted her career after her marriage to wealthy industrialist Norton Simon, thus returns to the studio where her career had begun so illustriously in 1943 in "The Song of Bernadette," a role that won her an Academy Award for best performance by an actress in a starring role. "The Towering Inferno" also reunites her with another member of the all-star cast, William Holden, with whom she co-starred in the unforgettable "Love is a Many Splendored Thing."

O.J. SIMPSON

O. J. SIMPSON *(Jernigan)* – Hailed as the number one male athlete of America in 1973-74, O. J. Simpson, the celebrated ball-carrier of the Buffalo Bills of professional football, is rapidly developing a full-time screen career between grid seasons. Simpson, who portrays the skyscraper's security chief in "The Towering Inferno," is the only pro backfield star ever to gain more than 2,000 yards during a single season. Prior to his selection for "The Towering Inferno," he played an important role with Lee Marvin and Richard Burton in "The Klansman."

ROBERT VAUGHN

ROBERT VAUGHN *(Senator Gary Parker)* – Politics plays an important part in Vaughn's life, both in the roles he portrays and the politically aware life that he leads. He recently won great acclaim for his portrayal of young Harry S. Truman in a TV dramatic special. His role in "The Towering Inferno" reunites him with Paul Newman, with whom he appeared in "Young Philadelphians" and with Steve McQueen, with whom he appeared in the suspenseful "Bullitt."

ROBERT WAGNER

ROBERT WAGNER *(Dan Bigelow)* – Wagner is seen as the dynamic public relations chief of the firm that built the world's tallest skyscraper, marking his return to the big screen following a long and successful television career, first as the popular star of "It Takes A Thief" and more recently as star of the new British TV series, "Colditz." The husband of Natalie Wood and father of their infant daughter, Courtney, Wagner is also returning to the studio where his career began as a long-term contract actor playing his first important role in "The Halls of Montezuma." "The Towering Inferno" reunites Wagner with his TV guest-star, Fred Astaire, and with Paul Newman, with whom he co-starred in the auto racing drama, "Winning."

SHEILA MATHEWS *(Paula Ramsay)* – Beautiful Sheila Mathews, who plays the wife of the San Francisco Mayor in "The Towering Inferno," is no stranger to disaster movies. She appeared in Irwin Allen's "Poseidon Adventure" in the role of the luxury liner's nurse.

An experienced Broadway songstress with an operatic trained voice, she played lead roles in seven musicals including "Oklahoma" and "Oh Captain." Her television co-starring credits include 14 network shows.

Her poignant performance as a wife agonizingly forced to be separated from her husband amidst the crisis of an unbelievable fire in "The Towering Inferno" is a tour de force worthy of her show business background.

JOHN GUILLERMIN

JOHN GUILLERMIN, a slim, intense man with an amazing devotion to detail and a well-established reputation, is a 25-year movie veteran who first apprenticed as a director of documentaries and film shorts in France, then began his career as a feature film director in London with the 1949 production, "Torment."

Born in London of French parents in November, 1925, Guillermin was educated at the City of London School and volunteered for the Royal Air Force during World War II. Mustered out in 1946, he set his sights on the movie business and headed straight for France. Following his feature debut with "Torment," he became a prolific film maker in England for the Rank Organization and Columbia Pictures, but it was not until he directed the screen version of the Jean Anouilh play, "Waltz of the Toreadors," that he drew the attention of the full cinema world. Later, given a relatively unpretentious assignment, "Guns of Batasi," starring Richard Attenborough, he created such an excellent film that 20th Century-Fox offered him a contract. After directing the 1946 production, "Rapture," starring Melvyn Douglas and Dean Stockwell, he took on the big-scale World War I air drama, "The Blue Max," starring George Peppard and James Mason. His more recent film credits "The Bridge at Remagen," "P. J.," "House of Cards," the boxoffice smash "Skyjacked" and "Shaft in Africa."

A slim, intense man who smokes a pipe constantly and wraps himself up in his work so thoroughly that he has absolutely no time for any other interests or activities, Guillermin has devoted 25 of his years to film production in England, France and the United States. He has directed more than two dozen pictures, but never with a cast as auspicious as "The Towering Inferno."

"In fact, I cannot recall a film anywhere that rivals the magnitude of the performers in this movie.

"I suppose one would suspect that there would be just as much inferno behind the cameras as in front of it with such a galaxy of personalities," said Guillermin, "but the exact opposite was true. We got along like one big happy family. After all – as we repeated constantly during filming – the biggest star of the movie was still that burning skyscraper."

STIRLING SILLIPHANT

The prolific **STIRLING SILLIPHANT** shared in Irwin Allen's success when he co-authored the screenplay for the Irwin Allen production of "The Poseidon Adventure" for 20th Century-Fox. The lavishly created film went on to become the greatest box-office success of 1972-73.

Because success breeds familiarity, Messrs. Allen and Silliphant continued their close collaboration on the Irwin Allen production of "The Towering Inferno" for which Silliphant has taken two novels of uniquely similar theme – Richard Martin Stern's "The Tower" and "The Glass Inferno," by Frank Robinson and Tom Scortia – and has molded them into a single screen story.

A former motion picture publicist who turned to writing feature articles and TV scripts, Silliphant scored his first major success in 1961 when he co-created the long-running TV series, "Route 66." In three years he wrote no less than 71 original teleplays for the series.

In 1967 the film industry accorded Silliphant an Academy Award Oscar for his screenplay, "In the Heat of the Night."

A native of Detroit, Silliphant was raised in Glendale, California, and graduated magna cum laude from the University of Southern California. Following brief stints as a newspaperman and publicist, he settled into the script-writing niche from which he never strayed. Today he wears his graying hair slightly mod-styled and resides in an elegant Beverly Hills home.

But his dynamo of creativity is nurtured by his unflinching interest in Zen, astrology, a Mideastern philosophy called Sufi, and a penchant for kung-fu and a Cantonese aggression-release known as "jeet kune do," taught him by actor-pal James Coburn.

On July 4, 1974, Stirling Silliphant married Tiana, a lovely Vietnamese actress. He has two children, a son and daughter, by previous marriage.

THE TOWERING INFERNO

cast

Michael O'Hallorhan	STEVE McQUEEN
Doug Roberts	PAUL NEWMAN
James Duncan	WILLIAM HOLDEN
Susan Franklin	FAYE DUNAWAY
Harlee Claiborne	FRED ASTAIRE
Patty Simmons	SUSAN BLAKELY
Roger Simmons	RICHARD CHAMBERLAIN
Lisolette Mueller	JENNIFER JONES
Jernigan	O. J. SIMPSON
Senator Gary Parker	ROBERT VAUGHN
Dan Bigelow	ROBERT WAGNER
Lorrie	SUSAN FLANNERY
Will Giddings	NORMANN BURTON
Kappy	DON GORDON
Scott	FELTON PERRY
Carlos	GREGORY SIERRA
Mayor Ramsay	JACK COLLINS
Paula Ramsay	SHEILA MATHEWS

production

Produced by	IRWIN ALLEN
Directed by	JOHN GUILLERMIN
Action Sequences directed by	IRWIN ALLEN
Associate Producer	SIDNEY MARSHALL
Screenplay by	STIRLING SILLIPHANT
Based on two novels: "The Tower" by Richard Martin Stern "The Glass Inferno" by Thomas M. Scortia and Frank M. Robinson	
Music by	JOHN WILLIAMS
Song: "We May Never Love Like This Again"	by AL KASHA AND JOEL HIRSHHORN
Sung by	MAUREEN McGOVERN
Executive Assistants to Producer	ALBERT GAIL, WILLIAM A. WELCH
Production Managers	HAL HERMAN, NORMAN COOK
Production Designer	WILLIAM CREBER
Director of Photography	FRED KOENEKAMP, A.S.C.
Director of Photography, Action Sequences	JOSEPH BIROC, A.S.C.
Art Director	WARD PRESTON
Set Decorator	RAPHAEL BRETTON
Costume Designer	PAUL ZASTUPNEVICH
1st Assistant Directors	WES McAFEE, NEWTON ARNOLD
2nd Assistant Directors	DON WHITE, BOB BENDER
Stunt Coordinator	PAUL STADER
Script Supervisor	MARIE KENNEY
Dialogue Coach	STEVEN MARLO
Casting Director	JACK BAUR
Mechanical Effects	A. D. FLOWERS, LOGAN FRAZEE
Film Editors	HAROLD KRESS, CARL KRESS
Sound	HERMAN LEWIS
Technical Advisors	PETER LUCARELLI, JACK CAVALLERO
Photographic Effects	BILL ABBOTT, A.S.C.
Photographic Effects Coordinator	GEORGE SWINK
Asst. Art Director	STEVE SARDANIS
Production Illustrators	NIKITA KNATZ, TOM CRANHAM, DAN GOOZEE, JOSEPH MUSSO
Production Controllers	ART VOLPERT, GEORGE LESLIE
Property Masters	ROBERT McLAUGHLIN, JERRY KOBALD
1st Asst. Director-Action Unit	MALCOLM HARDING
2nd Asst. Director-Action Unit	PHIL BALL, MIKE GRILLO
Script Supervisor-Action Unit	ESTHER STEPHENSON
Unit Publicist	DON MORGAN

A MAJOR FIRST BY TWO FILM MAJORS

20th CENTURY FOX

TWENTIETH CENTURY-FOX

WARNER BROS

TWO BIG STUDIOS MAKE ONE BIG MOVIE

It's as though General Motors and Chrysler combined their respective brainpower and manpower and went Dutch treat on the bill to produce a new model automobile.

For the first time in motion picture history, two major studios have effected a union to make a single movie. The movie is Irwin Allen's production of "The Towering Inferno," and the cooperative companies are Warner Bros. and 20th Century-Fox.

It all came about because each studio had purchased a different literary property dealing with the identical subject: to wit, a modern skyscraper wrapped in flames with a lot of big and little people trapped in the sky. The Fox purchase was "The Glass Inferno"; the Warner novel was "The Tower."

With more than three-quarters of a million dollars invested in the books, it only made sense that the two companies should join hands and pocketbooks and make a big thing out of what might have been two lesser ones. It was considerably more prudent, say, than the action of a couple of filmmakers a few years ago both of whom made pictures about Jean Harlow at the same time. Nobody much went to see either one. The same thing happened to Oscar Wilde: two films within a few months and no audience.

Warners and Fox not only put a lot of money, excitement and "movie magic" into "The Towering Inferno," but they amassed a collection of star actors as dazzling as their salaries.

Fox and Warners split the production costs – something like $14,000,000 – right down the middle. Warners is releasing the picture abroad and Fox in the U.S. Naturally, they'll divvy the profits.

If two heads are better than one, then certainly two books, two studios, two pocketbooks and a lot of stars are also better than one of each.

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